Proposal # _____

Date Received _____ Program Category _____

CPB PROGRAM FUND

OPEN SOLICITATION

BASIC INFORMATION SHEET

(Please type or print legibly)

Program Title: Hong Kong (working title)

Producer(s): Irv Drasnin

Station or Production Company or Institution (if applicable): Drasnin Productions Inc., an independent producer.

Other Key Personnel: Donald Sellers, cameraperson and editor; Thomas Casciato, associate producer/researcher.

Number of Full-time Employees: 2 Number of Minority Participants: At least two ethnic Chinese.

Mailing Address: 180 East 79th Street, #10-D, New York, New York 10021

Telephone: (Home) (212) 988-2409 (Work) (212) 988-2409
(Please notify Program Fund of any change of address or phone number)

Format: Documentary X Performance _____ Drama _____ Other (please state) _____

Number of Programs: One Length: 52 min. - 58 min. Video: _____ Film: X

Subject: An historic transition and confrontation directly affecting Americans.

Production Costs: Total: $233,759.60 Requested from CPB: $190,000.00

Sources/Amount of Other Funds: To Be Raised.

Source: _____ Amount: _____ Firm: _____ Requested: _____

Source: _____ Amount: _____ Firm: _____ Requested: _____

Source: _____ Amount: _____ Firm: _____ Requested: _____

Funding Requested for (check one):
R & D _____ Scripting _____ Partial Production _____ Total Production X Postproduction _____

Synopsis: Hong Kong is a special place at a special time. Not often do we have the chance to witness and record a watershed in world events. Not often is there available to us a microcosm for examining the major forces of the modern era through the personalities and events of everyday life. How these forces collide and interact, in accomodation or alienation, is of profound consequence for Asia and the West, for China and for America.

Has this project been submitted to the Program Fund before? No _____ Yes _____ When? _____

Submitted by (Signature): _____

(Title): Producer-Director-Writer

At midnight, July 1, 1997, the British Crown Colony of Hong Kong will be returned to the People's Republic of China.

How that transition occurs, beginning now, offers a rare opportunity to observe history as contemporary event -- not just on the high plane of global politics but on a highly personal level -- and to understand the major forces that have shaped this century.

Those forces come together in Hong Kong: a free-wheeling, free-enterprise capitalism and China's version of central control and economic planning; a Western-American culture and the individualism it nurtures, and the world's biggest communist revolution. These conflicts may be the most fundamental confrontation of the 20th century.

Hong Kong, a British prize in the Opium War of 1842, opened a new era of Western expansion into the Pacific and of the American presence and role in Asia. From the Philippines to Vietnam, in Japan and China (including Taiwan), it became very much an American era. Almost one-hundred-fifty years later, Hong Kong is the last important vestige of Western colonialism in Asia, the end of something.

Hong Kong may also represent the end of another era, no less important: the passing of a revolutionary vision. Today's Hong Kong could not be further removed from Mao Zedong's socialist ideal for China. What not long ago was perceived as the world's most uncompromising communist state now advocates an "open door" policy to the West and, even more extraordinary, the idea of "one country, two systems" for China. The official recognition that socialism and capitalism can co-exist within its borders -- which will be the case when Hong Kong once again is under Chinese sovereignty -- is a dramatic departure from any communist revolution in history. Hong Kong may also mark the beginning of something.

What may best reflect this remarkable new turn in events occurs each morning in Hong Kong. A Chinese business executive in a tailored three-piece suit arrives in a silver-gold Mercedes limousine at a modern office building, where he goes to his suite

on the 39th floor. He's coming from the weekly meeting of the Hong Kong Rotary Club, where he's delivered the message most valued in his new business community: "get rich".

There's nothing unusual in this scene except for the man himself, 64-year-old Wang Guanying. This communist industrialist, once a victim of Mao's Cultural Revolution, is a close friend of Chinese Prime Minister Zhao Ziyang. He has been sent to Hong Kong as president of the Ever Bright Industrial Co., a private Chinese capitalist enterprise backed by the Chinese government. Ever Bright is the most important but only one of many People's Republic of China (PRC) companies representing a total investment of more than $5-billion in Hong Kong.

It is twelve years before China regains control of Hong Kong but already the Chinese flag is raised each day over the headquarters of the Hsin Hua (New China) News Agency. Its director, Xu Jiatun, is Beijing's official spokesman in Hong Kong and the major disseminator of Chinese policy in the territory which, unlike his counterparts on the mainland, he often does in news conferences and interviews.

These two men, Wang and Xu -- forerunners of Chinese communism in capitalist Hong Kong -- represent the search for a new formula in Chinese life and a new relationship with the West, in a place that like the treaty ports of old, embodies almost everything the Chinese communists sought to eradicate from their shores only thirty-five years ago.

That formula and relationship is reflected in the announcement of the British-PRC accord on the future of Hong Kong, which has served both to soothe and provoke the fears of Hong Kong's 5.3-million residents and more than two-thousand foreign businesses. It spells out in surprising detail the "one country, two systems" policy in a document that's been received in Hong Kong and the West with relief and skepticism, with hope and cynicism.

The "good news" in the agreement is a Chinese promise to allow Hong Kong its capitalist ways and civil rights (including the freedoms of speech, the press, travel and the courts) for at least fifty years after the British depart. The "bad news" is that Hong Kong's laws must not "contradict" the Chinese

Constitution, and that Chinese troops will be stationed in Hong Kong.

China's leaders must remain true to the ideas and goals of the communist revolution, but China also needs Hong Kong: for foreign exchange and investment; for its professional and managerial expertise; for its technology, and as a meeting ground with the West. But those aren't China's only needs. Also at stake in Hong Kong is China's credibility among nations, its ability to keep promises; its plans for achieving the stated goals of modernization for the mainland (which is certain to affect as well, China's political future); and its hopes of creating a model for eventual reunification with Taiwan.

Hong Kong is not an American colony but, in many ways, it could be. Throughout the territory's some 400-square miles, it is American influence -- economic, political and cultural -- that pervades Hong Kong life. More than the British or Japanese, it is (as in Taiwan) the Americans who are on China's doorstep. If there is a way to achieve China's goals in accomodation with the West, it will be found in Hong Kong or, perhaps, not at all.

At the U.S. Chamber of Commerce, Lawrence Toal of the Chase-Manhattan Bank presides over two-thousand members representing more than 700 American companies in Hong Kong: including every major American bank and oil company, electronics and textile firms, Levis and McDonald's (you can find more McDonald's in Hong Kong than in most major American cities; or, you can take a modern subway to a pizza parlor where a mechanical Elvis Presley provides entertainment).

The United States is heavily invested in Hong Kong, and buys more than 40 per cent of Hong Kong's annual exports worth more than $5½-billion. And, Hong Kong is the vital link between America and the China market -- the U.S. is China's third largest trading partner. In their clubs and board rooms, thousands of Americans (there are 13,000 in all) keep a watchful eye on Hong Kong's stock exchange and gold market, and on the political climate.

The American who best represents those political

interests is Burt Levin, a veteran foreign service officer who has, off and on, spent some ten years in Hong Kong, the last three as Consul-General. He is gritty, succinct and informed. Hong Kong's political importance is reflected in the size of the American consulate. Its staff of 2-300 is larger than that of many American embassies. It continues to be a key China-watching and listening post, gathering intelligence from sources not available on the mainland. And recently, there have been long lines of people seeking visas to leave the colony. If there's trouble in Hong Kong, it is to America that great numbers may turn for help, and refuge.

Business and politics are inescapable in the life of Hong Kong. So is American culture. The Hong Kong "lifestyle" is repugnant to Beijing but its preservation is important enough to Hong Kong to have been "guaranteed" in the British-PRC agreement. In the media (films, television, print) and in music, in fashion and food, in educational and religious institutions, it is American culture that's being consumed in great quantities in Chinese Hong Kong. It remains to be seen for how long such a cultural diet will be palatable for China's leaders and, perhaps more importantly, for their successors. The inevitable change in China's leadership (which at the top ranges in age from 65 to 80) could mean policy changes as well, one of the many grave concerns for the people of Hong Kong.

Deep in the heart of Hong Kong is both a contemporary Western-American lifestyle and a Chinese lifestyle influenced only by its own traditions. They co-exist in a modern Asian city-state that lives in these two worlds and now faces a third, the Chinese communist revolution.

Hong Kong is among the twenty largest trading "nations" in the world. It is the third largest financial center (behind New York and London), and the second wealthiest area in Asia (behind Tokyo). It's also a pressure-cooker for one of the world's most densely-packed populations.

From the very rich to refugees still living in shantytowns, Hong Kong is 98% ethnic Chinese, the

majority of whom now find themselves once again caught up in the very revolution they've tried to escape. Most have fled the mainland since World War Two, seeking refuge from the tortuous course of Chinese politics. And, according to every poll and survey of recent months, they don't want their lives to change.

Among them are some 1500 multi-millionaires each worth at least $15-million, like Sir Y.K. Pao, the world's largest private shipowner; and Li Kashing, a self-made property tycoon said to be worth at least $2-billion. The personal wealth in Hong Kong is probably unparalleled in any city in the world.

But the group whose reactions are said to count the most, and who are most uneasy about the future, is Hong Kong's solid middle-class of more than a million professionals, managers and merchants. And, in a colony that never had an independence movement, there is among them a growing political activism, a belated attempt to claim some measure of responsibility and self-government in the face of an uncertain future.

Many voices can be heard: Lydia Dunn, a member of Hong Kong's Executive Council who has called for free elections as an alternative to Beijing's running of the territory after 1997; Allen Lee, who led a group of young professionals to Beijing to present their views on Hong Kong's future; Anna Wu and Christine Loh, lawyers who belong to the Hong Kong Observers, the best-known pressure group for political reform; and Yeung Sam of the Meeting Board, which actively debates these issues.

Behind these voices there are another four-million Hong Kong residents who aspire to join the middle-class and who, whatever happens, have no place else to go. All of them share a distrustful wariness about what the future holds for them.

Hong Kong is a special place at a special time. Not often do we have the chance to witness and record a watershed in world events, an historical transition that directly and indirectly affects Americans. Not often is there available to us a microcosm for examining the major forces of the modern era, through the personalities and events of everyday life.

How those forces collide and interact, in accomodation or alienation, is a story of profound consequence for Asia and the West, for China and for America. It is a compelling and important subject for American public television.

I. Personnel

Producer-Director	$34,000.00
Writer	9,300.00
WGA Pension & Welfare	837.00
Associate Producer-Researcher	13,500.00
Production Assistant	2,500.00
Cameraperson	12,000.00
Asst. Cameraperson	5,250.00
Sound Recordist	6,750.00
Film Editor	17,000.00
Asst. Editor	10,000.00
Translator (for interviews in Chinese)	750.00
Sub-total:	$111,887.00

II. Film Stock & Processing

Film Stock (138 rolls @ $70/roll)	$9660.00
Recording (audio) Tape (150 rolls @ $5/roll)	750.00
Film Processing	5320.00
Work Printing	9016.00
Tax	2103.41
Sub-total:	$26,849.41

III. Post-Production

Editing Room (16 weeks @ $400/wk)	$6400.00
Editing Supplies	1300.00
Sound Transfer & Coding	7000.00
Negative Cutting	2000.00
Sound Mix	3500.00
Narration & Scratch Recording	1500.00
1st Answer Print	1440.00
2nd/3rd Answer Prints	1700.00
Negative Sound Master	400.00
Slop Print	300.00
Transfer to VTR & Tape Stock	1800.00
Titles	750.00
Tax	1843.65
Sub-Total:	$29,933.65

IV. Production Equipment

Camera & Lenses	$12,000.00
Sound Equipment	3,750.00
Lighting Equipment	2,000.00
Misc. Production Expenses (Tape, gels, cables & plugs for overseas etc.)	500.00
Tax	1,551.25
Sub-total:	$19,801.25

V. Pre-production/Research

Air Transportation (domestic)	$ 1,000.00
Hotel/Meals (domestic & Hong Kong) One person/ten days @ $125/day Two persons/five days	2,500.00
Land Transportation	250.00
Telephone (incl. long-distance, overseas)	500.00
Reference Materials & Supplies	150.00
Tax	267.75
Sub-total:	$ 4,667.75

VI. Travel & Living

Air Transportation (3 persons)	$ 3,924.00
Hotel/Meals: 3 persons, 30 days @ $125/day	11,250.00
Land Transportation (auto rental, taxis, ferries etc.)	2,000.00
Parking/Gas/Tolls	250.00
Excess Baggage	1,000.00
Gratuities	200.00
Tax	1,566.04
Sub-total:	$20,990.04

VII. Administrative

Consultants	$2,000.00
Carnet (international document for film/sound equipment)	650.00
Accounting Services	1,000.00
Legal Services	1,000.00
Insurance	5,500.00
Telephone	750.00
Film Shipments	300.00
Xeroxing & Transcripts	1,000.00
Postage	200.00
PBS Press Materials	500.00
Reference Materials	150.00
Business Meetings	500.00
Overtime Meals	600.00
Office Supplies	200.00
Contingency	5,000.00
Tax	280.50
Sub-total	$19,630.50
TOTAL	$233,759.60

ADDENDUM: Supplementary budget for filming in the People's Republic of China.

I. Negotiation and Research

Air Transportation (one person):	
New York-Beijing-Hong Kong-New York	$1297.00
Beijing-Canton	185.00
Land Transportation:	
Train, Canton-Hong Kong	75.00
Car/Taxis in China	500.00
Hotel/Meals: 12 days @ $110/day	1320.00
Sub-total:	$3377.50

II. Production

Air Transportation (5 persons), Hong Kong-Beijing-Canton-Hong Kong	$1990.00
Hotel/Meals (2 persons): 10 days at $110/day	2200.00
Shooting Fees: to be negotiated.	
Stock Footage: to be negotiated.	
(All production costs and per diem for three persons would be taken from the Hong Kong production budget.)	
Sub-total: (known costs)	$4190.00

There is a 90-mile corridor in South China, from Hong Kong to Guangzhou (Canton) that is an important part of this story and that, if possible, should be included in the film. There are three locations.

(1) Shenzhen, a Special Economic Zone (SEZ) created by Beijing for joint economic ventures with foreign companies. Immediately north of Hong Kong, it was a small village now transformed into a "boom town" of 250,000, and a laboratory for China's economic program and the role of foreigners in China. It is also the part of China most exposed to capitalism. (Nearby is the Honey Lake Country Club and a Club Med is scheduled to open in 1985.) At one and the same time, the Chinese are building a superhighway linking Hong Kong, Shenzhen and Canton -- and isolating Shenzhen

from the rest of China by literally building a fence around it.

(2) The historical sites and relics of the Opium War, about halfway between Shenzhen and Canton. It was here at the mouth of the Pearl River that Chinese Imperial officials confiscated and destroyed the British opium in 1839, leading to the Opium War and Britain's acquisition of Hong Kong. There is an Opium War Memorial Park, including the ponds in which the opium was destroyed.

(3) Canton, the major city of south China, is where the British opium boats docked and many battles of the Opium War were fought. But historical importance aside, Canton -- site of the semi-annual Canton Trade Fair -- is the Chinese city most exposed and affected by foreign influences both economic and cultural. By train, boat and plane, those influences now move in both directions between Canton and Hong Kong, each affecting the future of the other.

In addition, there are two important reasons for filming in Beijing, if possible.

(1) There are several possible interviews for presenting the Chinese side of the Hong Kong story, among them:

Ji Pengfei, head of the PRC's Hong Kong bureau;

Lu Ping, general-secretary of the PRC's Hong Kong bureau and a member of the Chinese negotiating team with Britain on the future of Hong Kong;

Rong Yiren, a pre-1949 Shanghai banker who now heads the China International Trust and Investment Corporation (CITIC), the PRC's major world-wide trade and investment company;

Yao Wei, managing director of CITIC, a former associate of the late Chinese Premier Chou Enlai and formerly of the American Affairs Institute of the Chinese Foreign Ministry.

(2) To screen and negotiate the use of portions of "100 Days in Hong Kong", a recently-made PRC documentary film that is for broadcast on Chinese television. It is said to present an unusually candid (Chinese) view of the territory and life there.

KEY PERSONNEL

Irv Drasnin, Producer-Director-Writer (see background, attached).

Donald Sellers, cameraperson and editor (see background, attached).

Thomas Casciato, associate producer, researcher (see background, attached).

In addition, there are numerous consultants and advisers available to this project in the fields of education, business and government.

Irv Drasnin
180 East 79th Street
New York, New York 10021
(212) 988-2409

DOCUMENTARY & BROADCAST (Producer-Director-Writer)

PBS (1981-1984)

Frontline: "Catholics in America" (working title), in progress.
Frontline: "The Other Side of the Track"
Frontline: "Looking for Mao"
Inside Story Special: "Eye of the Beholder"

CBS NEWS (1961-1980)

Documentary films (1969-1980) include:

"Misunderstanding China"
"Shanghai"
"After Mao"
"The Guns of Autumn"
"Who's Got A Right to Rhodesia"
"A Black View of South Africa"
"Voices from the Russian Underground"
"You and the Commercial"
"Inside the Union"
"Health in America"
"Football: 100 Years Old and Still Kicking"
"Back On The Road with Charles Kuralt"
"Cuba: 10 Years of Castro"
"The Twentieth Century: Synanon in Prison"

AWARDS

DuPont-Columbia Award
DuPont-Columbia Citation
Emmy Award
Writers Guild Award (and three nominations, documentary category)
Directors Guild Award
Christopher Award (two)
Ohio State Award
Saturday Review Award
Wilbur Award

2. Irv Drasnin
Producer-Director-Writer

ACADEMIC POSITIONS

Stanford University (1980-1982)

Consulting Professor, Department of Communication.
Fellow, Northeast Asia Forum.
Consultant, U.S.-China Relations Program.

University of California (Berkeley) (Summer, 1981)

Visiting Professor, Graduate School of Journalism.

EDUCATION

Master's Degree, Harvard University: East Asian Studies with specialization in China (1957-59).

Bachelor's Degree, University of California at Los Angeles (UCLA): major in Political Science and International Relations (1952-56).

SERVICE

The China Council of the Asia Society: member and Research Fellow; Co-Chairman, 1980-82.

The National Committee on U.S.-China Relations.

Lecturer: Chicago Council on Foreign Relations, Kansas City International Relations Council, National Photographers Association, various universities and civic groups.

Consultant to various film and audio-visual projects.

Donald W. Sellers
458 W. 22nd St., New York, NY 10011
212-924-9082

Recent Experience

Editor, Cinematographer, "Catholics," hour-long documentary produced for PBS Frontline series. (Work-in-progress)

Editor, Cinematographer, "The Other Side of the Track," hour-long documentary produced for the PBS Frontline series. (First broadcast May, 1984)

Editor, "Looking for Mao," hour-long documentary depicting the changes in China since the Cultural Revolution. Produced for PBS Frontline series. (First broadcast May, 1983)

Cinematographer, "Seattle-Chungching," series of shorts for Seattle television on sister-city delegation in People's Republic of China. Filmed for three weeks in China. (First broadcast May, 1983)

Director of Photography, "Moonchild," hour-long docudrama on the Unification Church. Winner of BEST FEATURE at National Educational Film Festival. Winner of CINE GOLDEN EAGLE. Sold to HBO, PBS & numerous foreign networks. (Released 1982)

Lighting Cameraman, "Living Under," half-hour dramatic film on the threat of nuclear annihilation. (Released 1982)

Production Manager, The Maine Photographic Workshop. Organized groups and attended workshops given by: Laszlo Kovacs, Mario Tosi, Victor Kemper and Frank Stanley.

Additional Experience & Education

Steadicam operator, taught by Garrett Brown

MA, Communication Program, Stanford University

BS, Biological Science, Cornell University, GPA 3.7

Thomas M. Casciato
458 W. 22nd St., New York, NY 10011
212-924-9082

Recent Experience

Associate Producer, "Catholics," hour-long documentary produced for the PBS Frontline series. (Work-in-progress)

Associate Producer, "The Other Side of the Track," hour-long documentary produced for the PBS Frontline series. (First broadcast May 1984)

Copy Writer, Random House, Inc., New York, NY

Reader, New York Shakespeare Festival, New York, NY

Critic (music & drama), Peninsula Times Tribune
Palo Alto, CA

Additional Experience & Education

Author or co-author of plays produced in New York City, San Francisco, and at Stanford University.

BA in English Literature with emphasis in creative writing, Stanford University
1981